

some money, "for the last time," as he says. Tom immediately leaves for the club where the money is lost at the card table.

**RAGS IS CONFIDENTIAL CLERK TO HIS BENEFACTOR.** Rags is working at his desk. Mr. Walker enters. He apparently is very fond of Rags. Elsie calls for her father and incidentally shows her love for Rags. After both have gone, Tom enters, apparently under the influence of liquor. He wants to ask his father for money. Rags not wishing his benefactor to see his son in this condition gives Tom some money of his own and pushes him out of the door.

**AN UNEXPECTED MEETING.** It is night time. Tom, knowing that a large sum had been received by his father after banking hours and that this money is lying in the safe, puts on a mask and breaks into his father's office. Incidentally, Rags passes the building and is very much surprised to see light in the office and a man's shadow upon the shade. He slowly enters the building and phones to the police to send an officer. He then enters the office, procures a revolver, turns on the light and holds up the surprised robber. A quick move and he tears the mask from the robber's face.

**RAGS LIES TO SAVE THE GOOD NAME OF HIS BENEFACTOR.** The surprise was so great that Rags dropped the revolver. He quickly picks it up and tells Tom to exchange places with him. He then forces him to phone to his father to come at once or else the police would be there and Tom would be arrested as a thief. Tom does as told. Rags puts on the mask and holds up his hands while Tom stands before him pointing the revolver at him. Mr. Walker enters, goes over to the supposed robber and tears off his mask. Seeing Rags he drops in his chair heart broken. Rags begs forgiveness but the old man thinking of all he did for the boy cannot forgive him. Just then the police officer enters but is told to go and that all was a mistake. The officer understands and exits.



**"I DON'T BELIEVE IT."** Tom and his father return home. Mr. Walker relates his experience but Elsie refuses to believe it. "Ask Tom," says the father. But Tom remains silent. Elsie takes her hat and goes to go to Rags and find out for herself. We next see her in Rags' room where she vainly begs him to deny the accusation of her father. Brokenhearted she leaves.

**A CONFESSION, A RESOLUTION AND ALL IS FORGIVEN.** Father, mother and son are still talking of the supposed robbery when Elsie returns. The strain has been too much for her and she gives way to heartrending sorrow. Tom cannot stand any longer. He confesses all and begs his father's forgiveness. Mr. Walker quickly comes into the arms of Elsie. Everything is forgiven and judging by the earnestness of Tom's sorrow it may be expected that he will begin a better and more useful life.



## LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

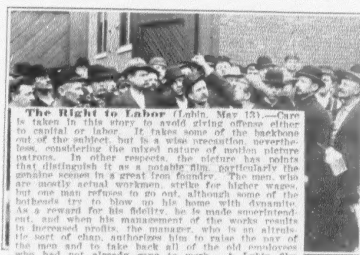
Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St.,

Philadelphia, Pa.

MAY 13TH, 1909.

## THE RIGHT TO LABOR



Length,  
820 feet.

**The Right to Labor** (Lubin, May 13).—Care is taken in this story to avoid giving offense either to capital or labor. It takes some of the backbone out of the subject, but is a wise concession, nevertheless, considering the mixed nature of million picture patrons. In other respects, the picture has points that distinguish it as a notable film. Particularly the genuine scenes in a great iron foundry. The men who are mostly actual workmen, strike for higher wages, but one man refuses to go out, although some of the workmen try to blow on his home with dynamite. As a reward for his fidelity, he is made superintendent, and when his management of the works results in increased profits, the manager, who is an altruist, the sort of man, authorizes him to raise the pay of who had not already gone to work. A Lubin film without a vision of some sort is to it is a pity, so that we have one at the end of this picture, showing the Goddess of Liberty shaking hands with Capital and Labor. In the humble opinion of the writer this allegorical business might better have been dispensed with.

Copyrighted  
1909.

John is a hard  
**THE FACTS**  
the factory where  
working plant with

**AGITATOR.** It is lunch time. The workmen sit or stand around, many listening to the speech of an agitator who tries to persuade the workmen to ask for higher wages. Returned to their work the unruly spirit of some of the workmen begins to work and soon a resolution is passed demanding higher wages. John is approached to sign the resolution but he refuses to do so.

**A DEMAND FOR HIGHER WAGES.** A delegation of workmen waits on the general manager. "The Right to Labor."—A Lubin sermon on strikes which deserves the consideration of every thoughtful man who may some day be called upon to decide whether he shall go with a crowd of agitators or shall choose the conservative course and stand by his firm. There are some features of this film which are especially good. The scenes of the interior of a big iron manufacturing establishment in operation are well worth seeing. While the photography is not the best, it is still good enough to make the machinery and men easily discernible. The acting is good and the closing scene, where Capital and Labor clasp hands and the angel of prosperity waves the olive branch above them, is well worth preservation as an inspiration to conservative action when any dispute of this character arises.

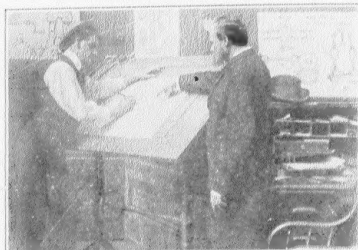


**DECLARING A STRIKE.** The workmen decide to strike. They lay down their work one after another. They ask John to join them but he absolutely refuses to do so. "I have a wife and children to care for and I shall stick to my work." All leave. When the general manager comes to the factory he asks John about the whereabouts of the men and shakes John's hand heartily when he is informed that all went out on a strike except him and a few others.

"THIS IS A FREE COUNTRY. YOU HAVE THE RIGHT TO STRIKE. I

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HAVE THE RIGHT TO LABOR." Pickets of strikers guard the factory to prevent any from going to work. John, however, is not to be detained and goes to his work as usual, saying, "This is a free country. You have the right to strike. I have the right to labor."



AN EVENTFUL NIGHT. It is night time. Some strike sympathizers decide to get even with John and try to blow up his house. Their intention, however, has been frustrated and on bended knees John and his wife thank God for their escape from harm.

THREE MONTHS LATER. BACK TO WORK. John is now superintendent at the works. All the men have returned to work. A boy enters the superintendent's office and hands John the following note:

Owing to your diligent work and that of your men, conditions have greatly improved. We therefore have decided to advance all wages 10 per cent. You may employ all your former help, bar none.

Thanking you for being true to us in time of trouble, we remain,

Sincerely yours

S. HOLMES, General Manager.

John at once notifies his fellow workmen and there is great satisfaction all around.



Up above the picture, Labor and Capital joining hands, with the Goddess of Liberty holding a wreath and a palm of peace over them, ends the film.



LUBIN MANUFACTURING COMPANY

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Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St.,

Philadelphia, Pa.

MONDAY, MAY 17th

## THE PRESS GANG

Length  
630 Feet



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The Press Gang (John, May 17th) - There is considerable interest in this picture of revolutionary war, but there appears no warrant for the title of "Press Gang." The men who are called by this name appear to be merely British soldiers, who are ordered by the revolutionists, with the assistance of a patriotic maiden, who burns a signal fire for the American soldiers to assemble. The girl also does other patriotic service in shooting a British spy and saving her lover from capture. A fine old colonial house is chosen for part of the scene, and it is pleasantly appropriate, but the plot is rambling and shows lack of skill in handling.

"THE PRESS GANG"  
THUS WERE CALLED THE BRITISH FREEBOOTERS WHO  
PICKED OUT THE STRONGEST MEN FROM THE COLONIES  
AND PRESSED THEM INTO ENGLISH SERVICE.

Mother, daughter and the young husband are eagerly discussing the political situation when suddenly a knock at the door stops their conversation. A middle aged man, with the bearing of a soldier approaches on horseback, dismounts and enters, followed by an English spy wrapped in a long civilian coat under which he wears his English uniform. While the colonel enters, the spy creeps near and listens at the door. "Who are you? Friend or foe?" asks the Colonel. The young husband points to Washington's portrait on the wall. The two shake hands whereupon the Colonel asks the young husband to carry a letter to General Washington as the English suspect him. The young husband willingly consents. He rushes out of the door and incidentally knocks down the English spy who in vain tried to look through the keyhole. The Colonel and the young husband ride away on their errand. The spy asks to be allowed to rest, which demand is granted. While writing a note the spy opens his coat. The young wife discovers the English uniform and decides to watch. In the dark of the night the spy steals a horse out of the stable and follows the two soldiers. The young wife hears the clattering of the horse's hoofs and tries to follow. As there is no other horse in the stable her mother advises her to take a boat and row down the river where she can overtake the riders. Young Martha is soon on her way. She just sees the two soldiers pass. Now follows the English spy. Unable to warn her husband and the Colonel and being too far away to hold up the spy, she aims and with a well directed shot kills the spy. Upon her returning home she finds the Press Gang in the house looking for her husband who is expected back the very evening. The young wife goes to the field in the rear of the house and fires a haystack. This brings the Colonel's soldiers to the scene who come to help thinking a fire had broken out in the house. They are informed of the presence of the Press Gang who are feasting in the house. They overpower the English soldiers and lead them away as prisoners, just as the young husband returns from his successful errand.